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A
TREATISE
Of the several
MEASURES,
Used by
HORACE
IN HIS
ODES and EPODES, &c.



A

TREATISE

Of the General

MEASURES

USED BY

HORACE

IN HIS

ODES AND EPODES, &c.

A
TREATISE

Of the several
MEASURES

USED BY

H O R A C E,

IN HIS

ODES and EPODES :

Made English from

ALDUS MANUTIUS;

Together with

Some further Observations on, and Explanations of the same ; translated from the *French* of *Monf. de Martignac*, and *Traité de la Methode Latine* de *Monf. Lancelot* ; being very necessary for SCHOOL-BOYS that read *Horace*, to give them a Thorow Knowledge of the Composition of all the different Odes of that Poet.

L O N D O N :

Printed for *Henry Clements*, at the *Half-Moon* in
Sr. Paul's Church-Yard. 1718.

[Price Four-Pence.]

MEASURES

U.S. DEPT. OF JUSTICE

H O R A C E

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Obes and Erodes:

MADE IN U.S.A.

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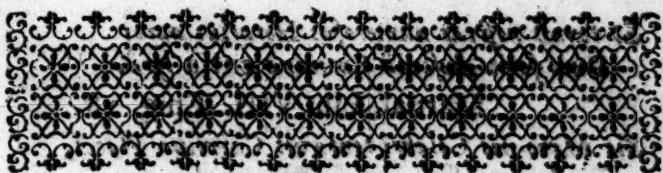
Some further Observations on the Explanations of the Numbers of the British Latin Language; being the necessary Part of a Boy's Education, to give him a thorough Knowledge of the Composition of all the different Orders of that Poet.

1382

PRINTED BY J. KNEELAND, IN THE Strand, near St. Dunstons Church.

1000

Printed for Henry Clement at the Half-blown in
St Pauls Church-Yard, 1718.
[Price Four-Pence]



TO THE READER.



HE Learned having obliged the World with Treatises on the different Sorts of Measures of *Horace's* Odes and Epodes ; but in such a manner, and joined with Dissertations on such Subjects ; that they seldom or never (by reason of their Voluminousness and Price) come to the Hands of School-boys ; 'twas therefore thought convenient to present them with this Translation of *Aldus Manutius*, with explanatory Notes, digested into such a Method as to render it easy, and not burthensome to the Memories of those for whose Use it was calculated.

As to the Excellency and Sweetness of this Sort of Poetry, 'tis needless to say any thing here ; but let the Ancients, who were better Judges, speak for us. And first *Ovid*. Lib. IV. *Trist. Eleg.* 10.

To the READER.

*Et tenuit nostras numerosus Horatius aures
Dum ferit Ausoniâ Carmina culta lyrâ.*

Martial. Lib. VIII. Epig. 18.

*Sic Maro nec Calabri tentavit Carmina Flacci,
Pindareos posset cum superare modos.*

Petron. Satir.

Homerus testis & Lyrici, Romanusque Virgilius, & Horatii curiosa felicitas.

Quintil. Lib. X. Cap. 1.

Lyricorum Horatius ferè solus legi dignus. Nam & insurgit aliquando, & plenus est iucunditatis & gratiæ, & variis Figuris & verbis felicissimè audax.

D. Hieron. in præfat. in Chron.

Quid psalterio canorius ? quòd in morem nostri Flacci, nunc iambo currit, nunc Alcæico personat, nunc Sapphico tumer, nunc Semipede ingreditur.

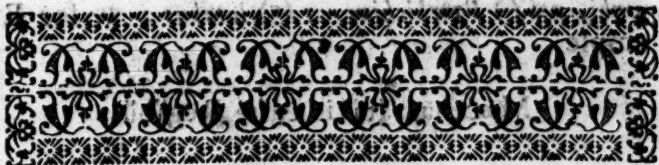
Sidon. Apollinar.

Stylus aut Maronianus,

Aus quo Tu Latijum beas, Horati,

Alcæo potior Lyriskes ipso.





A

TREATISE

Of the several

MEASURES

Used by

HORACE in his **ODES**
and **EPODES**, &c.



HE Number of Measures used by
Horace in his Odes and Epodes, is
Nineteen.

The First S. O. R. T, (as Ode i.

B. i. which is (a) *Monocolus*) are
all *Choriambici* (b) *Asclepiadei* (c) *tetrametri acata-*

(a) *Monocolus*, i. e. when
they are all of the same Me-
tre in every Stanza, it
comes from *μονόκολος*, uni-
membris, each Part or Mem-
ber of the Ode, being alike.
(b) These Verses are
called *Asclepiads*, from the
lecti,

lessi, which consist of a (d) Spondee, two (e) Choriambi, a (f) Pyrrichium or (g) Iambus; as for Example

Mæcenas arvis ædificat Regibus.

Lib. III. Od. 31. *Exegi monumentum ære perennius.*

IV. 8. *Donare pateris gratæque commodis.*

Poet *Asclepiades*, who invented them, he lived about the 95th Olympiad, and composed them of a Spondee, two Choriambi, and a Pyrrichium.

(c) *Tetrameter*, i. e. Verses of four Feet: *Acatalectic* such as have their right and proper Measure; not too short nor too long.

(d) *Spondee* is derived from the Greek word, a Sacrifice, or Sort of Wafer; and used amongst the Grecians, when they celebrated the Majesty of their Deities, by reason of its Sublimity.

(e) A *Choriambus* is made of a *Chorus* and *Iambus*; a *Chorus* or *Trochee*, has one long, and one short Syllable, the first is deri-

ved from *Chorus*, being chiefly made use of in their Dances, the second from the Greek *τρέχω* to run, because it passes away, or is ended quickly.

(f) A *Pyrrichium* is made of two short Syllables, and comes from *Πύρρις*, a Sort of Dance performed by People in Armour, wherein they used to move their Feet very quick to the Musick, and said to be invented by *Pyrrhus* Son of *Achilles*.

(g) An *Iambus* is one Short, and one Long Syllable, 'tis derived from *ἰαμβικός*, to speak ill, because the Poet *Archilochus* used 'em in his injurious Satyrical Verses.

THE Second **SORT**, as (a) *Od. 2.* is
 (b) *Dicolos* (c) *Tetrasrophos*. The three first
 Verses are (d) *Hendecasyllabi Sapphici pentametri
 acatalecti*; and consist of a *Trochee*, *Spondée*, *Da-
 ctyl*, and two *Trochees*, or a *Spondée* at the
 last, as

*Iam satis terris nivis atque diræ.
 Gravidis misit pater, et rubentæ.
 Dextera sacras jaculatus arcès.*

Every fourth Verse is an *Adonic* (e) *Dimeter ca-
 talecticus*, consisting of a *Dactyl* and *Spondée*, as
Terruit urbem.

(a) This Ode is composed of four, and called *Tetrasrophos*,
 consisting of two different sorts of Verses, the three first are of
 the same Measure, and called *Sapphic*, from *Sappho* (a
 Poetress famed in *Ovid* for her Love to *Phaon*) who
 invented them; the last an *Adonic* from *Adonis*, Son of
Cynaras King of *Cyprus*.

(b) *Dicolos*, i. e. *Complets*, composed of two Sorts of
 Verses, *tricolos*, of three, as
Monoclas above, of one, from
κῶλον *Membrum* or *Metrum*.

(c) *Tetrasrophos*, comes from the Greek *στροφή*, which
 signifies a Stanza; these Stanza's are composed of
 (d) *Hendecasyllabi pentametri acatalecti*; Each of the
 three first Verses have eleven Syllables, and five
 Feet, their Measure complete, and not abruptly
 breaking off.
 (e) *Dimeter catalecticus*, i. e. Two Sorts of Feet,
 and just ending or leaving off, one Syllable before it
 becomes a perfect *Iambic*, from *καταλινω*, to leave
 off.

B

These

There are 26 ODES in Horace of this Second
Sort, viz.

Lib. I. Od. 2. *Fam. satis terris nivis atque*

dira,

10. *Mercuri facunde Nepos Atlan-*
tis;

12. *Quem virum aut heros lyra,*
veliacri,

20. *Vile potabis modicis Sabinum,*

22. *Integer vitæ scelerisque pu-*
rus,

25. *Barcius junctas quatiant fe-*
mestras,

30. *O Venus, Regina Cnidi Pa-*
pbi que,

32. *Poscimus si quid vacui sub umbra,*

38. *Perfidos odi pueri apparatus,*

Lib. II. 2. *Nullus argento color est Avia-*
ris,

4. *Ne sit ancillæ tibi amor pu-*
dori,

6. *Septima Gades aditure mecum,*

8. *Ulla si juris Tibi pejerati*

10. *Rectius vivas, Licini, neque*
alium,

16. *Otium divos rogat in parenti,*

Lib. III. 8. *Martius celebs quid agam Ca-*
lendii,

11. *Mercuri, nam te docilis ma-*
gistro,

14. *Herculis ritu modo dictus, o*
plebs;

Faune

Lib. III. 18. *Faune nympharum fugientium
amator,*

20. *Nonne vides quanto moveas pe-
riclo,*

22. *Montium Custos, nemorumque
Virgo,*

27. *Impios parvæ recinentis omen.*

Lib. IV. 2. *Pindarum quisquis studet emu-
lari,*

6. *Dive, quam proles Niobææ magnæ,
Est mihi nonum superantis an-
num,*

Lib. V. 18. *Phœbe sylvarumque potens Diana.*



THE Third SORT is *dicolos distrophos*, the first of every Stanza is a *Choriambus* (a) *Glyconius trimeter acatalectus*, consisting of a *Spondée*, a *Choriambus*, and *Pyrrhichius*, or *Iambus*, as

Sic Te diva potens Cypri.

And every second Verse is a *Choriambus Asclepiadeus* (*tetrameter acatalectus*), consisting of a *Spondée*, Two *Choriambi*, and a *Pyrrhichius* or *Iambus*, as

(a) *Glyconius*, from *Glyco* the Inventer, every first Verse of this Ode is made of a *Spondée* and two *Dactyls*; and every second Verse is an *Asclepiade*.

Sic frâtrēs Hēlenæ lucidâ Sidērâ

Of this kind Horace has Twelve, Viz.

Lib. I. Od. 3. Sic te Diva potens Cy-

13. Quum in Lydia Telephi.

19. Mater sœva Cupidinum.

26. Et thura & fidibus juvat.

III. 29. Dñec gratus eram tibi,

15. Uxor pauperis Ibyci ;

19. Quantum distat ab Ina-

cho,

24. Intactis opulentior,

25. Quo me Bacche, rapta

tui,

28. Festo quid potius die.

IV. 1. Intermissa Venas lin,

3. Quum in Melpomene.

THE Fourth SORT, is *dicolus distrophos*.
Every first Verse is a *Dactylus* (a) *Archilo-*

(a) *Archilochius*. The *chilochus* from whom it takes
Invention of this Sort of it's Name.
Verse is attributed to *Archilo-*

chius

ebius (b) *heptameter acatalectic*, whose four first Feet are *Dactyls* or *Spondees* indifferently, with an addition of three *Trochees* or a *Spondee* at the end, as

*Solvitur acris hyems grata vice Veris et
Favoni.*

Every second Verse is an *Archilochian*, made of an (c) *Iambic penthemimer*, i. e. an *Iambus* or *Spondee*, another *Iambus*, and one Syllable, with two *Trochees* or *Spondees* at the End, thus

Trāhūntq̄e siccās māchīnā cārīnās.

(b) *Heptameter*, because the first Verse of every Couplet hath seven Feet. Etymology of the Word is from *πέντε* five, *ἡμιον* half, and *μέτρος* a Part, or Member; and is defined

(c) *Iambic Penthemimer*, so called from the *Cesura* that is made in the fifth half Foot of every second Verse, that is to say, in the Syllable that follows the two first Feet; The by *Quintilian*, thus, *Penthemimeris est ubi post duos pedes invenitur semipes, qui versum dividit, & partem orationis terminet.*



THE Fifth Sort is *tricolos tetraastrophos*, every two first Verses are *Asclepiades*, like *Mecenas atavis edite regibus*, and scanned thus

Quis

Quis multa gracilis Te puer in rosa,
Perfusus liquidis urget odoribus.

But every third Verse is a (a) *Pharecratius* heroicus (b) *trimeter acatalectus*, consisting of a Spondee first, then a Dactyl and Spondee, thus

Grato Pyrrha sub antro.

Every fourth Verse is a *Glyconius*, such as *Sic Te Diva potens Cypri*, and scanned so,

Cui flavam relinqas comam.

Of this Sort there are Seven Odes, *Viz.*

- Lib. I. Od. 5. *Quis multa gracilis te puer*
in rosa,
14. *O navis referent in mare Te*
novi,
21. *Dianam tenera dicite Vir-*
gines,
23. *Vivat binnuleo me similis*
Cloe.

(a) *Pharecratius*. Pharecrates was a Poet of Athens, very famous in his Time for many Comedies that he wrote, he invented this Sort of Verse, and lived about the 89th Olympiad.
(b) *Trimeter*. The third Verse of each Couplet of this sort of Odes, is composed of three Feet.

Lib. III. Od. 7. *Quid flet Asterie, quem tibi
candidi,*

13. *O Fons Brundisæ splendidior
vitro,*

IV. 13. *Audi vere Lyce dii mea
vota.*



THE Sixth SORT is *dicolos tetra-strophos*,
whose every first three Verses are *Ascle-
piades*, as

Scriberis Vario fortis et hostium

Victor Mæonii carminis alite,

Quam rem cumque ferox navibus aut equis.

The fourth is a *Glyconius*, such as *Sic Te Di-
va potens Cypræ,*

Miles te ducē gesserit.

Of this kind there are Nine Odes.

Lib. I. Od. 6. *Scriberis Vario fortis & ho-
stium,*

15. *Pastor quum traheret per fre-
ta navibus,*

24. *Quis desiderio sit pudor aut
modus,*

33. *Albi,*

Lib. I.

33. *Atbi, ne doleas plus nimio
memor.*

Lib. II.

12. *Nolis longa feræ bella Nu-
mantia,*

III.

10. *Extremum Tanaim si bibe-
beres, Lyce,*16. *Inclusam Danaën turris a-
benca.*

IV.

5. *Divis arte bonis optime Ro-
mule,*12. *Fam veris Comites quæ ma-
re temperant.*

THE Seventh SORT is *dicolos distrophos*, every first Verse is an Heroicus hexameter catalectic, consisting of Dactyls and Spondees indifferently; though sometimes a Spondee is put in the fifth Place, and in the sixth a Dactyl, where also a Trochee is often admitted instead of a Spondee: It is thus scanned,

Laudabunt alii claram Rhodon aut Mitylenen.

Every second Verse is a Dactylicus (a) *Alcma-*

(a) *Alcmanius Tetrameter.* The second Verse of each Stanza, of these Odes, is made of four Feet, which ought to be Dactyls, or Dactyls and Spondees intermixed; Alcmanius was the Inventer of them, who flourished among the Greeks about the 27th Olympiad, was born at Lacedæmon, and wrote in the Doric Dialect.

nus

nus tetrameter catalecticus, having the four last Feet of an Heroic Verse, as

Aũc Ephēsum bīmārīsvē Cōrīnthī.

Of this kind there are Three Odes, viz.

Lib. I. Od. 7. *Laudabunt alii claram Rhodon aut
Mistulenē,*

28. *Te maris & terræ, numeroque
carensis arene,*

V. 12. *Quid tibi vis mulier, nigris dig-
nissima barbis?*

THE Eighth SORT is *dicolos distropbos*, having for every first Verse an (a) *Aristophanius dimeter acatalectus*, consisting of a *Choriambus*, and a (b) *Bacchius*, or (c) *Amphimacer*, after this manner,

(a) *Aristophanius*. *Aristophanes* the Poet, first introduced this sort of Verse, for which reason they bear his Name.

(b) *Bacchius*, so called, because it was mostly used in the Hymns and Prai-

ses of *Bacchus*, 'tis one short and two long Syllables, as *amābūnt*.

(c) *Amphimacer* is, that hath one short Syllable between two long ones, from *ἀμφι* *utrimque*, and *μακρότερος* *longus*.

Lydia dic per omnes.

The second is a *Choriambus* (d) *Alcaicus tetrameter acatalectic*, made of an (e) *Epitritus secundus*, two *Choriambi*, and a *Bacchius* or (f) *Amphibrachus*, as in the Example following,

Tē deōs ōrō Sybārim cūr prōpērēs āmāndō.

This is the only Ode of this Sort.

(d) *Alcaicus*, this sort of Verses owes its Invention to that famous Poet *Alcaeus*. *Horace* only uses this Sort once, its Cadence seeming not so harmonious as the others.

short Syllable in the second Place, and *Epitritus*, because it has three Measures, and something more as its Etymology shews, coming from ἐπὶ *supra*, and τρίτος *tertius*.

(e) *Epitritus Secundus*, so called, because 'tis composed of one long, one short, and two long Syllables, i. e. a *Trochée* and *Spondée*: It is called *Secundus*, because it hath a

(f) *Amphibrachus*, is a Foot of three Syllables, viz. a Long one between two Short, as *Amārē*; and is derived from the Greek ἀμφὶ *undique*, and βραχύς *brevis*.



The



THE Ninth SORT is *tricolos tetraſtropbos*. Every two firſt Verſes are *Dactylici* (a) *Alcaici acatalecti*; conſiſting of an *Iambic Penthemimer*, i. e. an *Iambus* or *Spondée*, an *Iambus* and Syllable, which is called a *Cæſura*; then two *Dactyls*, or an *Amphimacer* at laſt, as

Vidēs ūt ātrā ſtēt nivē cāndīdūm
Sōrāctē, nēc, jām ſūſtīnēānt ōnūs.

(b) Every third Verſe is an *Iambus Archilochius dimeter* (c) *Hypercatalectus*, conſiſting of four Feet, the firſt and third, an *Iambus* or *Spondée*, the ſecond and fourth an *Iambus* only, and one Syllable over, as

Sylvæ laborantēs gēlūquē.

(d) Every fourth Verſe is a *Dactylicus Alcaicus acata-*

(a) *Alcaicus*, ſo called from *Alcaeus* a famous *Lyric* Poet among the *Greeks*, who lived in the time of *Sappho*, and invented this ſort of Verſes, whereof every Stanza contains four, the two firſt being of the ſame Meaſure.

(c) *Hypercatalectus*, ſo called, becauſe it exceeds it's proper Meaſure, and is ſupernumerary, from *hyper*, and *catalectus*.

(b) The third Verſe is (d) The fourth Verſe is called

acatalectic, made of a dimeter Heroic, and dimeter Trochaic, i. e. of two Dactyls, two Trochees, or a Spondee at the last, thus

Flūminā cōstitērīnt acū:ō.

Of this kind Horace has Thirty seven

ODES.

Lib. I. Od. 9. *Vides alta fletu nive candi-*
dum,

16. *O matre pulchra Filia pul-*
chrior,

17. *Velox amœnum sepe Lucre-*
tilem,

26. *Musis amicus tristitiam & ma-*
tus,

27. *Natis in usum lætitiæ scy-*
phis,

29. *Icci beatis nunc Arabum in-*
vides,

31. *Quid dedicatum poscit Apol-*
linem,

34. *Parvus deorum Cultor & in-*
frequens,

35. *O Diva gratum quæ regis*
Antium,

37. *Nunc est bibendum, nunc*
pede libero,

called a little *Alcaic*, ha-
ving in it two *Dactyls* and
two *Trochees*. And 'tis ve-
ry certain that this kind

of Verse is the most agreea-
ble and pleasant, that is
used in *Lyric Poetry*.

II. *Motum*

Lib. II.

1. Motum ex Mytello Consule ci-
vicum,
 3. Aquam memento rebus in ar-
duis,
 5. Nondum subacta ferre jugum
valet,
 7. O saepe mecum tempus in ul-
timum,
 9. Non semper imbres nubibus his-
pidos,
 11. Quid bellicosus Cantaber &
Scythes
 13. Ille & nefasto Te posuit
die,
 14. Eheu fugaces, Posthume, Post-
hume,
 15. Jam pauca aratro jugera
Regiae,
 17. Cur me querelis exanimis
tuis,
 19. Bacchum in remotis carmi-
na rupibus,
 20. Non astitit nec tenui serger,
- III.
1. Odi profanum Vulgus & arceo,
 2. Angustam, amicos, pauperiem
pati,
 3. Iustum & tenacem propositi
Virum,
 4. Descende celo, & dic age
sibia,
 5. Calo tenantem credidimus
Jovem,
 6. Delicta majorum immeritus
lues,

Æli,

- Lib. III. Od. 17. *Eli, vetusto nobilis ab*
Lamo,
 21. *Onata mecum Consule Man-*
lio,
 23. *Cælo supinas si tuleris ma-*
nus,
 26. *Vixi puellis nuper idoneus,*
 29. *Tyrrhena Regum progenies,*
tibi,
 IV. 4. *Qualem ministrum fulmi-*
nis alitem,
 9. *Ne forte credas interitura,*
quæ
 14. *Quæ cura Patrum, quæve*
Quiritium,
 15. *Phæbus volentem prælia me*
loquit,



THE Tenth SORT is Monocolos ; all its
 Verses being Choriambi Alcaici pentametri
 acatalepti ; containing a Spondee, three Choriambi,
 and a Pyrrichius or Iambus, thus

Tūnē quæsiēris igitē nēfās quēm mīhī quēm

Finēm Dīi dēdērint, Lēucōnōē, nēc Bāby-

lōnōs.

Of

Of this Sort there are but Three Q D E S,
which are

Lib. I. Od. 11. *Tunc quaesieris scire nefas quem
mibi quem tibi,*

18. *Nullam Vare sacra vira prius
severis arborum,*

IV. 10. *O Crudelis adhuc, & Veneris
muneribus potens.*



THE Eleventh SORT is *dicolos distrophos*.
Every first Verse is an *Iambicus Archilochius*
dimeter acatalectic, made of an *Amphimacer*, two
Iambi or a *Pyrrhichius* at last, as

Nōn ēbūr nēqu' aurēum.

Every Second Verse is an *Iambicus Archilochius*
trimeter catalectic, consisting of five *Iambi* and
a Syllable (a *Spondée* may be also admitted
into the unequal Places) as

Mēa rēnidēt in dōmō lacūnār.

This is the 18th Ode of *Lib. II.* and the only
one of this Sort.

The

THE Twelfth SORT is *dicolos tristrophos*, Every two first Verses are called (a) *Ionici à minore Sapphici trimetri acatalecti*, containing a three *Ionici à minore*, or in the last Place a (b) *Pæon tertius*, as

Miserar' est nequ' amorî dare ludum
Neque dulci malâ vinô lavêr' aut ex.

Every third Verse is an *Ionicus à minore Sapphicus acatalectus*, but tetrameter, containing four *Ionici à minore*, after this manner,

(a) *Ionici à minore*, This Foot hath two short and two long Syllables, that is to say, a *Pyrrhichius* and *Spondee*. The Grammarians give it this Name of *Ionicus minor*, or *à minore*, because it begins *à minore Quantitate quam desinit*, viz. two short Syllables, and ends with two long.

The *Ionicus, major*, or *à majore* is two long and two short; and both these Feet are called *Ionici*, from the Ionians that made use of them for their softness. (b) *Pæon tertius*, There are four sorts of *Pæons*; but the

Tertius is formed of two short, one long, and another short, Syllables, so that it may be said to be composed of a *Pyrrhichius* and *Trochee*; as *Catamitus*; the *Pæon Primus* of a *Trochee* and *Pyrrhichius* as *Stesichorus*, the *Pæon secundus*, of an *Iambus* and *Pyrrhichius*, as *Colonia*, the *Quartus* of a *Pyrrhichius* and *Iambus*, as *Celeritas*.

These are so named, because they were mostly made use of in Hymns to Apollo, which were called *Pæana*.

Ani-

Animāri mētūentes patriā verberā Lin-
gūz.

This ODE of *Lib. III.* is the only one of
this kind.



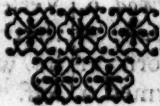
THE Thirteenth SORT is *dicolos distro-*
phos ; every first Verse is an Heroic Hexa-
meter catalectic, as :

Diffugērē nivēs, rēdēunt jām grāmīnā
Cāmpīs.

Every second Verse is *Dactylicus Archilochius*
dimeter hypercatalectus, consisting of Two *Dactyls*
and a *Syllable*, thus,

Arbōribūsqū cōmā.

None of this Sort, but this one of *Lib. VI.*
Ode 7.





THE Fourteenth SORT is *digolos distrophos*; every first Verse is an (a) *Iambicus Hipponactæus trimeter acatalectic*, composed of six Iambi, (a Spondee also may be admitted into the unequal Places of Feet) thus

Ibīs Lībūrnīs intēr ālcā nāvīūm.

Every second Verse is an *Iambicus Archilochius dimeter catalectic*, composed of four Iambi (a Spondee as before being taken into the Unequal Places) as

Amicē prōpūgnacūlā.

OF this kind there are TEN ODES, as follows,

(a) *Iambicus Hipponactæus*, Face, that Bupalus a Painter Took its Name from Hip- ter drew his Picture for ponax; who wrote Iambi Men for laugh at and ri- with six Feet, those with dicule: which so enraged four are attributed to Ar- Hipponax, that he wrote chilochus. This Hipponax is such cutting and bitter meant by Horace in *Epod. 6.* Verses against the Painter, Aut acer Hostis Bupalus, that for Anger and Shame He was a Poet, born at he went and hanged him- Ephesus, of so deformed a self.

Lib. V.

Lib. V. Od. 1. *Ibis Liburnis inter alta
navium,*

2. *Beatus ille qui procul ne-
gotiis,*

3. *Parentis olim si quis impia
manu,*

4. *Lupis & agnis quanta sortito
obtrigit,*

5. *At ô Deorum quisquis in
cælo regis,*

6. *Quid immerentes hospites
vexas Canis,*

7. *Quo quo scelesti ruitis, aut
cur dexteris,*

8. *Rogare longo putidam te sæ-
culo,*

9. *Quando repôstum Cæcubum
ad festas dapes,*

10. *Malâ soluta navis exit
alite.*





THE Fifteenth SORT is *dicolos distrophos*, Every first Verse is an *Iambicus Hipponacteus trimeter acatalectic*, like

Ibis Liburnis inter alta navium,

And scanned thus,

Pēcū nīhil mē sīcūt āntēā jūvāt.

Every second Verse is a *Sapphic*, consisting of an heroic *Penthemimer*, and *dimeter Iambic*, i. e. of two *Dactyls*, and a *Syllable*, then four *Iambi* (a *Spondee* also being taken into the Unequal Places,) thus

Scribērē vērsīcūlōs āmōrē pērcūlsūm grāvi.

None of this kind but this *Od. 11. Lib. V.*



THE Sixteenth SORT is *dicolos distrophos*: Every first Verse is an *Heroicus Hexameter catalectic*, as

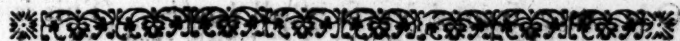
Horrīdā tēmpēstās nūbēs cōntrāxīt ēt īmbrēs.

Every

Every Second Verse whereof is an *Archilochius*, made up of a *dimeter Iambic* and *Heroic Penthemimer*, that is of four *Iambi* (a *Spondée* being taken into the unequal Places as above) then two *Dactyls* and a *Syllable*, as

*Nivēsq̄ue dedūcūnt Jōvem, nūnc mārē nūnc
sylvā.*

This *Ode* 13. *Lib. V.* is the only one of this Sort in all *Horace*.



THE Seventeenth SORT is a *dicolos distrophos*; Every first Verse is like *Laudabunt alii*, &c.

Mollis inertiā cūr tantū diffuderit imīs.

Every Second Verse is an *Iambicus Archilochius dimeter acatalectic*, as *Amice propugnacula*,

Oblivionem sensibus.

There are Two of this kind, viz.

*Lib. V. Od. 14. Mollis inertia cur tantum diffu-
derit imis,*

*VI. 15. Nox erat & calo fulgebat Luna
sereno.*

The



THE Eighteenth SORT is a *dicolos distrophos*; Every first Verse is an Heroic Hexameter, as

Altērā jām tērītūr bellīs Cīvilībūs atās.

Every Second Verse is an *lambicus Hipponacteus trimeter*, like *Ibis Liburnis*, &c. Though in this Ode every second Verse is all *lambics*. This is the only Instance of *Horace's* doing thus, that I know of. Wherefore this Verse

Eāmūs omnēs ēxēcātā Cīvītās,

Should be read

Eāmūs omnīs, &c.

And this, *Porphyrion* says, is a *Figurative Locution*,

Eāmūs omnīs ēxēcātā Cīvītās.

They being all *lambics*, as this of *Lib. V. Od.*
16,

Sūs ēt ipsā Rōmā virībūs rūt.

The



THE Nineteenth SORT is *monocolos*, they
being all *Iambici Hipponactei trimetri acata-*
lecti, as

Jā́m j' effícāeī dō mǎnūs sciēntiǎe
Sūplēx, ḗt ōrō rēgnǎ pēr Prōsērpīnǎe.

This of *Lib. V.* is the only one of this Sort.

Jam jam efficaci do manus scientiæ.



e
F I N I S.

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THE MUSEUM SORT is now open
being all kinds of objects of interest
left.

John J. Russell do hereby certify
Supplies, &c. &c. for the President.

This of 11 V. is the only one of this sort.



FINIS